

## NEW COST OF DRESS

Paris Fall Modes Invite to Extravagance.

FUR TRIMMING TO BE A RAGE

Expensive Embroidery Used on Velvet and Silk.

Gold and Silver Used Lavishly in All Forms of Trimming. The Buttons of the Season Beautiful in Color and Design—Gray to Be Much Worn, but Black or Black and White to Supply the Keynote—Dressmakers Divided as to the Lines of the Skirt—Paris Suddenly Takes to Tweeds—Pretty Blouses to Wear With Coat and Skirt.

To judge from the models, the materials and the reports which New York importers have brought back from Paris this is to be a season of sumptuous elegance and consequently of pronounced extravagance. Silks and velvets at prices ranging from \$4.50 to \$15 a yard are legion. Laces and embroideries are as costly as they are beautiful.



CHINESE EMBROIDERY ON BLUE CREPE. Full, which is saying much, and then there is the fur which opens up all kinds of possibilities in the line of extravagance.

Fur trimming promises to be a rage this winter. The movement began last winter, but this fall at the Paris openings the mode came into its own.

Fur trimmed everything and anything from velvet to chiffon and net. It appeared upon the street costumes, dinner frocks, evening frocks and wherever it appeared up went the price of the



BLUE CREPE AND VELVET. model. Perhaps the fur was only in the form of narrow bands of skin, but that made no difference. Madame boasted the price of her model stoutly and if the buyer remonstrated shrugged her shoulders.

"But look at the fur!" she urged, and that settled the matter.

As for the frocks upon which really valuable furs were used, their prices soared amazingly, and the price of a demure and simple white chiffon evening frock trimmed with mink tails may become a staggering thing.

Embroideries are wonderfully rich, whether in silks, metallic thread, beads or bugles. Never have such stunning trimmings of this kind been offered in the shops. Bands of all widths and usually so designed that they may be taken apart, separated into motifs, are shown in the most exquisite colorings, the rich yet dull Oriental tones, dull silver and dull gold predominating, though all the modish colorings are represented.

Gold and silver are used lavishly in all forms of trimming—buttons, passementeries, appliqué embroideries, laces, etc. As a rule these metallic trimmings are in the soft dull tones and achieve richness and beauty without being garish or barbaric. There are beautiful heavy silver and gold laces, crocheted by hand after the fashion of the Irish lace, and others fine and thin as spider web. Deep lace flouncing with gold or silver net top is made wide enough to form an entire skirt and the Chantilly and Alençon meshes and designs are cleverly reproduced.

Handsome big buttons are made of the crocheted metallic thread in dull gold or silver, sometimes laid over metallic gauze or cloth, sometimes over crocheted color. Other buttons are of heavy solid gold or silver embroidery.

The buttons of the season deserve a chapter all their own, yet description is useless. You must see them to understand how beautiful they are in color and design. Cut steel figures are prominently among the buttons, slides, buckles, etc., and tiny beads of various kinds, gold, silver, jet, crystal, porcelain, etc., are used to cover solidly some of the buttons used for trimming. Stunning enamel and metal buttons are offered in a host



BLouses OF BLACK CHIFFON WITH EYELET EMBROIDERY, OF WHITE AND BLACK CHIFFON, OF PALE BLUE CHIFFON OVER FLOWEDED MOUSSELINE AND OF DARK BLUE CHIFFON WITH COLORED EMBROIDERY.

of colorings, as are the buttons set with imitation stones.

Beautiful buckles and ornaments in dull silver thread embroidery set with shaded gray pearls, the silver toning in perfectly with the gray and leaving little or no metallic glimmer, are among the attractive new things, and there are laces and embroideries in the combination of dull gray silver and gray pearls which are lovely beyond description.

Gray will be much worn this winter, chiefly in the range of clop shades,

seen likely to win popularity, so attractive are the models of this class. One such frock had its bodice embroidered in green and black beads. The V-shaped front was filled in by a white lace guimpe, partly veiled in green chiffon. Little loops and buttons of black satin were the only skirt trimming.

Black satin has not worn out its vogue with the ending of the summer, and one of the smartest materials for the dressy, rather costume is the soft but quite heavy satin, furred with a soft, warm, supple, but of more weight and body than the ordinary satin and having a back that resembles a fine fur. This material is common, since on this side of the water it sells for \$5 or \$10 a yard and there is but little of it for sale even at that price. One house abroad absolutely controls the output of this material until Feb.

There are charming frocks too of dull or not and lace, and some models show the collar or flat band of chiffon or silk mousseline quite plain save for a deep hemstitched hem. A plain surprise collar of this sort is usually accompanied by equally plain deep hemstitched cuffs, matching, turning up over the deep cuff of the sleeve length of sleeve.

Very dark blue is exploited more than usual in dressy frocks and there are a good many exceedingly attractive dark blue crepes among the new imported models. A clever model without intricate elaboration is made in very dark blue crepe with a deep skirt bottom band of velvet the same color and enormous diaphanous revers of the velvet almost entirely covering the front of the bodice.

There are bands of velvet trimming the inimitable crepe and touches of fresh light green are among the lace of the under-sleeves and chemise.

Another dark blue heavy crepe frock has rich Chinese embroidery, trimming the bodice and the skirt trimmed only by lines of little crepe covered buttons down the sides.

The skirt problem is interesting, and it is curious to see the attitudes of various importers toward it. All skirts, save in an occasional 1880 or eighteenth century model, are narrow. The crepe material may be full, but it is weighted down in some way and falls over a narrow slip. Where there is but one material without veiling the skirt with various. Some of the French makers showed excessively narrow skirts, narrow to the point of utter absurdity at the bottom, though not of bold bend, and models of this class have been brought over for American extremists, but both Callot and Paquin, who were the most successful of the great dressmaking group in their models this season, deny the exaggeratedly narrow skirt and allow enough width for comfortable movement and grace, though to the uninitiated the concession seems slight enough.

As for the sleeves, which with the skirt always reflects the changing mode more quickly than any other part of a frock, it is but little changed. It is usually cut in one with the bodice after the fashion familiar in the spring and summer

and falls free, ending well above the elbow or just at the elbow and showing a closer undersleeve or cuff. Occasionally you see a sleeve draped or folded into a cuff, but the other lines are more generally accepted for everything save evening wear and tailored morning blouses and frocks.

The flatness of bodice front and back survives too, certain forms of the surplice and Directoire revers forming the chief departures from this idea. The Dutch neck and collarless effects are as numerous as ever, but there are also many models with high close collars of fine net or lace, and it is to be hoped that some of the necks displayed so freely this summer will be hidden with the coming of cool weather.

The vogue of the Dutch neck and short sleeve has had much to answer for this summer. Women of taste have not of

course appeared upon the streets with bodices demi-decollete and sleeves ending far above the elbow and leaving a hiatus of ugly elbow between sleeve and glove or showing arms quite ungloved, but others have done so. The exhibitions of bad taste in the line of narrow skirts, low necks, short sleeves and eccentric hats which may still be seen on the street, in the cars and wherever crowds congregate have not been surpassed within many years and it is to be hoped that winter modes may bring relief, though the freakishness prevalent throughout autumn millinery augurs ill for hat reform and caricature will probably still reign in that field.

The tailored coat and skirt costumes are extremely good looking where the skirt is not too narrow. This is to be a tweed season, but with the tweeds must be ranked all the soft, rough Scotch wools.

Paris has suddenly gone mad on the wood subject and the Scotch manufacturers are sold out six months in advance. Trotting suits, motor coats, street coats, all are made up in the woollens of this class and the garments come high, for these beautiful stuffs are expensive. Domestic weaves on the same general order will profit by the vogue of these materials but cannot compete with them in quality or beauty.

Blouses for wear with coat and skirt costumes get prettier season by season and exquisite new things of this kind are being shown now. The veiling idea still prevails, and while much richness is admissible the handsome laces, embroideries, etc., are likely to be set under a veiling cloud of chiffon and gain in refinement by the treatment.

Some lovely blouses exceedingly simple in line but high in price are made up in chiffon or silk mousseline, hand em-

bedded in open work design and veiling a contrasting color, this contrasting foundation often being veiled first by one thickness of sheer chiffon, so that the color may not show too glaringly through the open work. An attractive model in dark blue chiffon was made over a very soft, dull pink or rose and had a little guimpe and undersleeves of fine cream lace run with dull silver.

Many models for wear with the modish black costumes and some of them are exceedingly pretty. One good model is of black chiffon pin tucked vertically at inch intervals and made up over white moiré striped in black. The black stripes are of the pin tick width and run horizontally, so that the first impression given is that of a checked material of vaguely watered grayish tone barred with black. Fine dull silver lace is used sparingly in connection with the white lace of guimpe and undersleeves.

Broche crepes printed with a Persian design in black are used as blouse materials, the black design being lightly reinforced by embroidery in colors.

Unnumberable chiffon blouses embroidered in beads are shown, some of them very stunning, others more or less common place. Slightly barbaric effects are attained with bold Oriental bead coloring upon plain color chiffon, but some of the best models for wear with tailored frocks are of black or dark blue or violet chiffon, lightly embroidered in tiny white beads and trimmed with little buttons covered solidly with the beads.

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White and black chiffons are combined in some chic French blouses made with handsome lace or embroidery under the chiffon veiling.

GLAD SHE WASN'T STOUT.

Truly Fortunate That the Customs Men Looked at Her Plump Daughter.

From the Washington Post.

Reports of customs officials are constantly emphasizing the fact that they have to watch women much more closely than men to prevent smuggling. For some reason many women are not convinced of the right of the government to charge a duty and smuggling does not seem to them to be wrong. Henry A. Guider of New Orleans made this statement at the Shoreham. "But," he continued, "I doubt whether many women try to get in more than one. One good scare should be enough to prevent a repetition of the attempt."

I know of one woman who successfully managed one smuggling expedition, but I'm sure she wouldn't try it again if she lives to be a hundred years old. She is the wife of a friend of mine, and she is a devout churchwoman. But she was tempted on this one occasion and fell. She bought a beautiful tablecloth in Mexico. It was a remarkable piece of drawn work and cost her \$200. To escape paying a heavy duty she improvised a petticoat of the tablecloth. As a part of her costume, it would escape detection, she was sure. She was spanned by her twenty-year-old daughter, a young woman of much ampler physique than her mother.

When they reached El Paso they were detained, as usual, by the customs inspectors. Peculiarly enough, it was her daughter, who aroused the suspicions of the officials. To be plain, she was plump, and they were not sure that she wasn't swathed in some dutiable fabric. The woman inspector examined her clothing thoroughly, but found no evidence of smuggling of any kind. This time the mother was almost paralyzed with fright. Luckily for her, the inspector let her go and she and the tablecloth through duty free. But she vowed then that the offense would never last, and the next time she would gladly pay all the duty that might be exacted.

A FORMOSA WEDDING.

A Heintant Bride and a Porcine Sacrifice at London's Coney Island.

From the London Daily Graphic.

With full Formosa rites, including the public sacrifice of a pig, two inhabitants of the Formosa village at the White City were married on Saturday. The bridegroom was Saronal Bussabire, a young man of 25, with the reputation of a maharajah among his fellow tribesmen, and the bride was Ruzizasa, a maiden of 21.

At an early hour the village was surrounded with corn and leaves and the native occupants bedded themselves with furs. In the afternoon the bride and bridegroom were temporarily separated from the other natives, who occupied the time in making a procession round the exhibition, carrying instruments of war and chanting weird songs. After this they assembled in an open hut in the centre of the village and two sturdy men appeared carrying the pig which was screaming lustily. It was killed instantly with a spear thrust through the heart and the carcass was skinned over a fire of rushes, skinned and cut into small pieces. The pieces were placed in pots and set to boil over charcoal fires. Before this had happened the bridegroom had to fetch the bride. She offered resistance, but the bridegroom carried her off and carried her to the open hut, where all the company gathered round a table raised two or three inches from the ground. Then the food was fetched, the pieces of semi-cooked food, being handed round with chopsticks. The feast was interspersed with weird chanting. The chief theme was supplied by the words:

"We are now one, we love each other." The proceedings lasted well into the evening. The bride proved a most stolid demure throughout, but the crowd of Europeans were hugely delighted and cheered and clapped enthusiastically.

What It Means to Supply London With Water.

From the London Daily Mail.

F. R. Barnard, chairman of the Metropolitan Water Board, in an address on the work of that body at the sanitary inspection conference in London yesterday said that the population which the board was supplying with water was nearly equal to that of the two kingdoms of Norway and Sweden, about the same as the Dominion of Canada, 2,000,000 more than Australia and New Zealand together and larger than the whole population of Scotland and Wales by about 1,000,000.

If they could build a tank the size of Trafalgar Square (two and a half acres) and the height of Nelson's Column, London would empty such a tank twice in every twenty-four hours. The water main alone would reach from Liverpool to New York and back again and it would take the Maelgwyn ten days to race along the whole length.

Embroidered black velvet.

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